



nara roesler

rodolfo parigi
VOLUMENS

nara roesler new york
opening may 2
exhibition may 2 – jun 8

rodolpho parigi: VOLUMENS luis pérez-oramas

For centuries, painters have envisioned ways to grasp life's fleeting qualities through their art. The ancient word used to refer to a painter was *Zoographos*, which stresses the graphic depiction of the living, naming the one who "draws life". There is no better illustration of such a defying challenge than the anecdote that Seneca reports in his *Controversies* whereby Parrhasius, painting the portrait of dying Prometheus, subjects a slave to torture in order to grasp the reality of the scene. "I am dying, Parrhasius" the poor man muttered, fainting, while the painter pleaded: "Stay like that. Stay like that."

That is the scene of painting as *aporia*, the contradictory recollection of portraiture as execution, as an inevitable passage from life to death.

Rodolpho Parigi's sparkling and virtuoso-like paintings, baroque and deliberately over-the-top, exude as much queerness as they do art historical wisdom. They are a case in point: fearless of the artificiality of painting, Parigi ceaselessly pursues the bursting of life, the blast of *physis*. This is the reason why, while flashy on the surface and in the depicted accumulation of reflective surfaces, Parigi's oeuvre is also profoundly serious in its structural complexity, its mastery of execution, and its multilayered art historical implications.

VOLUMENS thus seems a fitting title for the show, as the roundness and colorful density of shapes -both still and dynamic- in these compositions are subjects for the demonstration of painting, as an art, and as a technique, emphatically pointing towards the historical markers of the art of painting itself -mirrors and mirroring surfaces, lights, resplendent colors, serpentine figures. Each *tableau* made by Parigi is therefore a statement of self-reflection, an affirmation that the essential subject of painting is painting itself.

Rodolpho Parigi's work recurrently includes a signature-like figure, a human body vested in a shining latex costume. Often seen as a statement on queerness, this figure is also as is the old Prometheus, a body subjected -if in a pleasurable way- to vestmental constraints. One might think that it is an allegory of painting itself, for what is painting if not the art of embracing bodies in their reflection, held within the surface of pigments, like Narcissus frozen in his own image?

Shrouded in latex, among these paintings, attentive beholders can also find the first modern nymph, the naked luncheon's character by Manet metamorphosed as Tarsila do Amaral's *Abaporu*, its Brazilian after-life, and equally wrapped in the shining blackness of rubber, nearby, Parigi's forms recall the sculptures by Maria Martins, the pioneer of Brazilian surrealism.

One hundred years after the Surrealist manifesto, Parigi's oneiric bacchanals of forms and colors bear testimony to the enduring legacy of the surreal movement. 'So strong is the belief in life, in what is most fragile in life -real life, I mean- that in the end this belief is lost', as André Breton wrote at the beginning of his manifesto in 1924. Parigi's work features an ultimate vitalist impulsion by courageously facing the *aporia* of painting, its zoographic challenge, and its destiny to being the ultimate artifice representing life.

VOLUMENS -the exhibition- *speaks volumes* on painting and the art history of bodies and dreams. At stake in each of these works is the willful manifestation of the artificiality of painting, the inevitable dryness of its imaginary wholeness -as paint is always a liquid that dries- as much as the unstoppable plasticity of its figural potency, the gluon-like fluidity of its shaping figures, its protean metamorphosis.



VAL, 2024
oil paint on linen
150 x 150 x 4 cm
59.1 x 59.1 x 1.6 in







VAM, 2024
oil paint on linen
150 x 150 x 4 cm
59.1 x 59.1 x 1.6 in





Black Volumen
Bestiaire #21, 2024
watercolor on paper
173 x 140 x 0,4 cm
68.1 x 55.1 x 0.2 in







“My work grows from a conflict between reality and fiction. From drawings to paintings and performance works, I have explored the possibilities of a self-imagined sci-fi world inhabited by hybrid or androgynous figures of strange beauty, and shapes that come to the surface like living bodies that could breath or move. I create drawings and paintings to transfigure ideas of the body and gender, exploring the boundaries between the material and the artificial.

On large-scale canvases, anamorphic forms and bodies are fused and remodelled, creating explosive surfaces. Within the physical limitations of the canvas, containment and expansion are negotiated.”

Black Volumen
Bestiaire #21, 2024
artist in the studio

La Danse, 2018
oil paint on canvas
290 x 500 cm
114.2 x 196.9 in





VMS, 2024
oil paint on linen
150 x 150 x 4 cm
59.1 x 59.1 x 1.6 in





VYM, 2024
oil paint on linen
200 x 200 x 3,5 cm
78.7 x 78.7 x 1.4 in





Black Volumen
Bestiaire #22, 2024
watercolor on paper
140 x 173 x 0,4 cm
55.1 x 68.1 x 0.2 in





VVL, 2024
oil paint on linen
90 x 70 x 3,5 cm
35.4 x 27.6 x 1.4 in





VNS, 2023/2024
oil paint on linen
120 x 100 x 3,5 cm
47.2 x 39.4 x 1.4 in











Black volumen Bestiaire #32, 2024
watercolor on paper
76 x 56 x 0,4 cm
29.9 x 22 x 0.2 in



Black Volumen Bestiaire #26, 2024
watercolor on paper
76 x 56 x 0,4 cm
29.9 x 22 x 0.2 in



VMA, 2024
oil paint on linen
300 x 200 x 4 cm
118.1 x 78.7 x 1.6 in





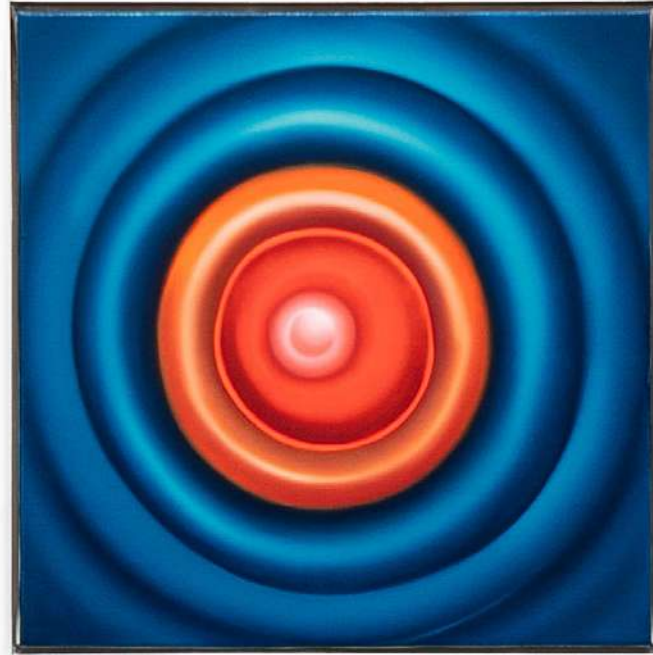


Body Suit # 311, 2024
oil paint on linen
280 x 215 x 4 cm
110.2 x 84.6 x 1.6 in





VOC, 2024
oil paint on linen
50 x 50 x 3,5 cm
19.7 x 19.7 x 1.4 in









Black Volumen Bestiaire #24, 2024
watercolor on paper
76 x 56 x 0,4 cm
29.9 x 22 x 0.2 in



Black Volumen Bestiaire #27, 2024
watercolor on paper
76 x 56 x 0,4 cm
29.9 x 22 x 0.2 in





Black Volumen Bestiaire #29, 2024
watercolor on paper
76 x 58 x 0,4 cm
29.9 x 22.8 x 0.2 in



Black Volumen Bestiaire #30, 2024
watercolor on paper
76 x 58 x 0,4 cm
29.9 x 22.8 x 0.2 in



Black Volumen
Bestiaire #23, 2024
watercolor on paper
76 x 56 x 0,4 cm
29.9 x 22 x 0.2 in

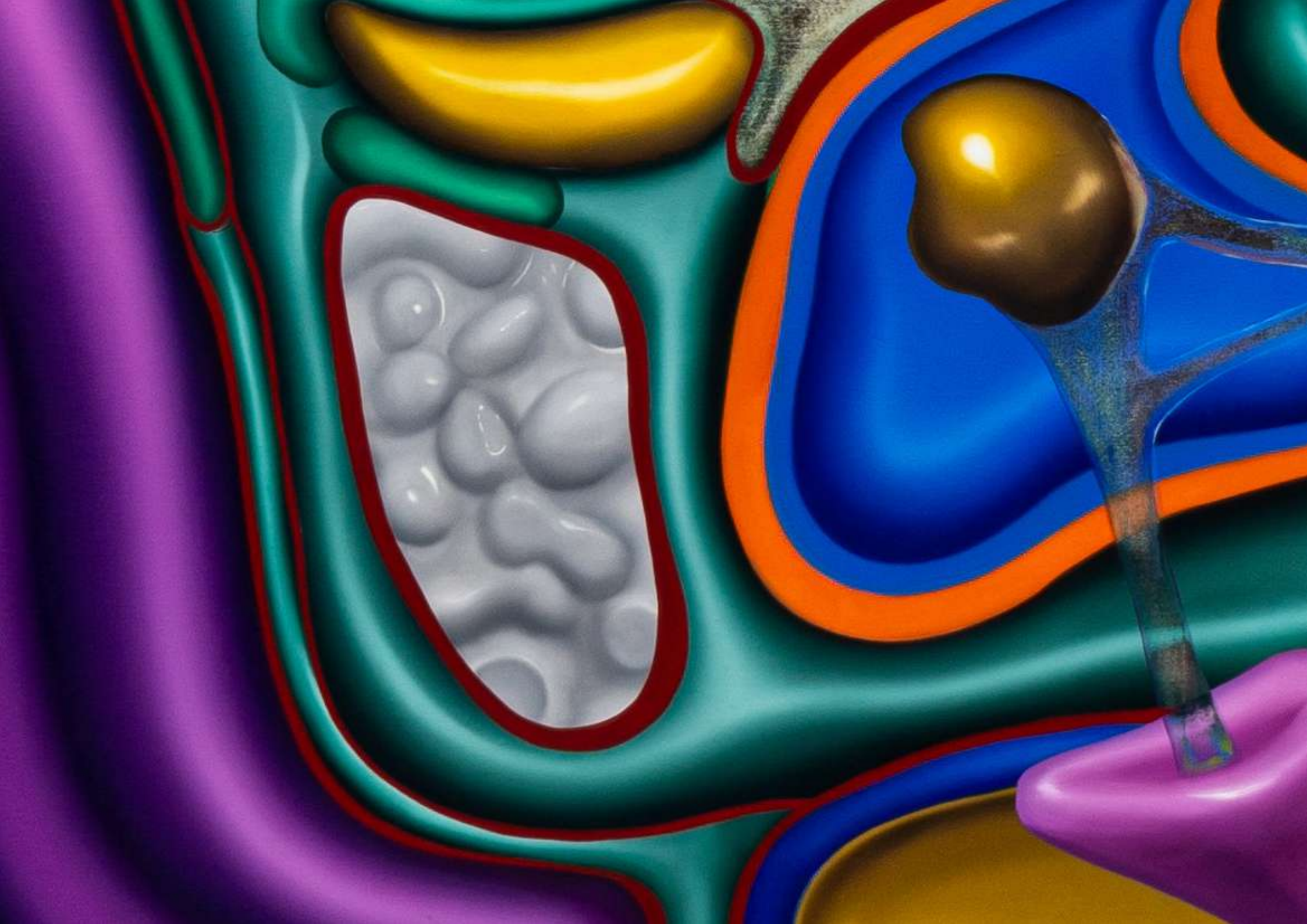




VHP, 2024
oil paint on linen
205 x 160 x 3,5 cm
80.7 x 63 x 1.4 in

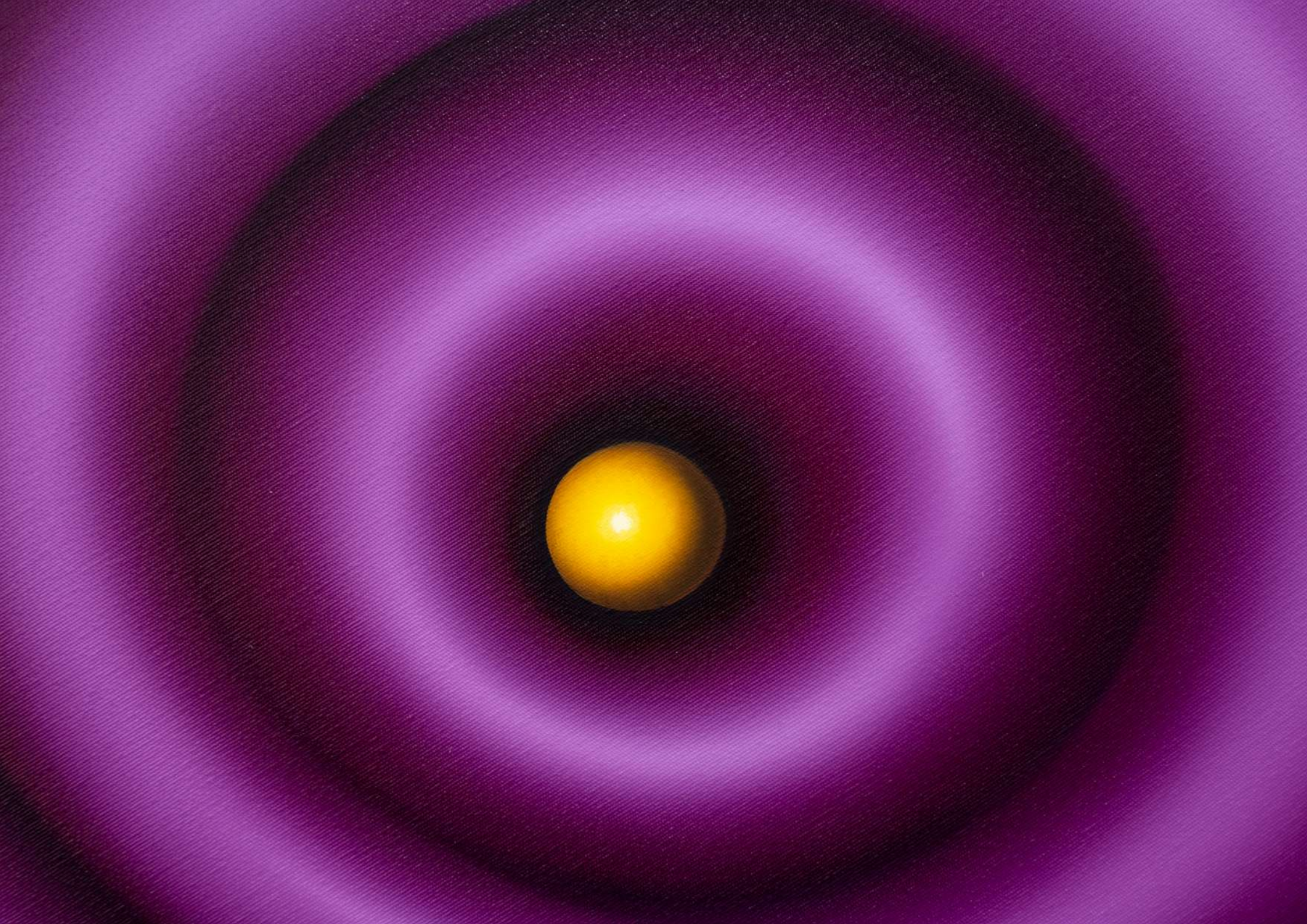






VMC, 2024
oil paint on linen
80 Ø x 3 cm
31,5 Ø x 1,2 in





VHA, 2013/2024
oil paint on linen
60 x 60 x 4 cm
23.6 x 23.6 x 1.6 in







Black Bestiaire # 35, 2023
watercolor on paper
76 x 57 cm
29.9 x 22.4 in



Black Bestiaire # 33, 2023
watercolor on paper
76 x 57 cm
29.9 x 22.4 in



Black Bestiaire # 30, 2023
watercolor on paper
76 x 57 cm
29.9 x 22.4 in



Black Bestiaire # 32, 2023
watercolor on paper
76 x 57 cm
29.9 x 22.4 in



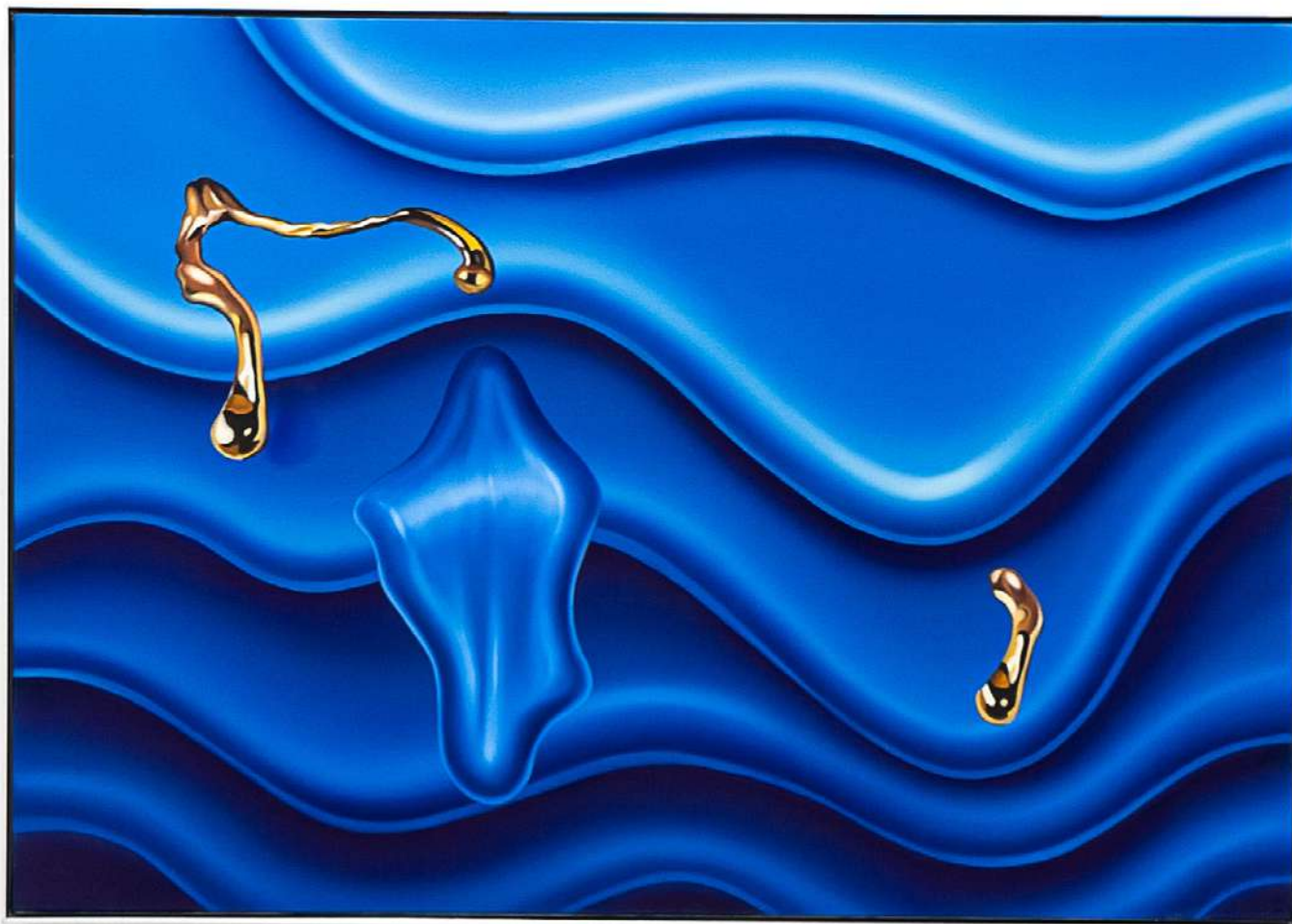


Black Bestiaire # 31, 2023
watercolor on paper
76 x 57 cm
29.9 x 22.4 in





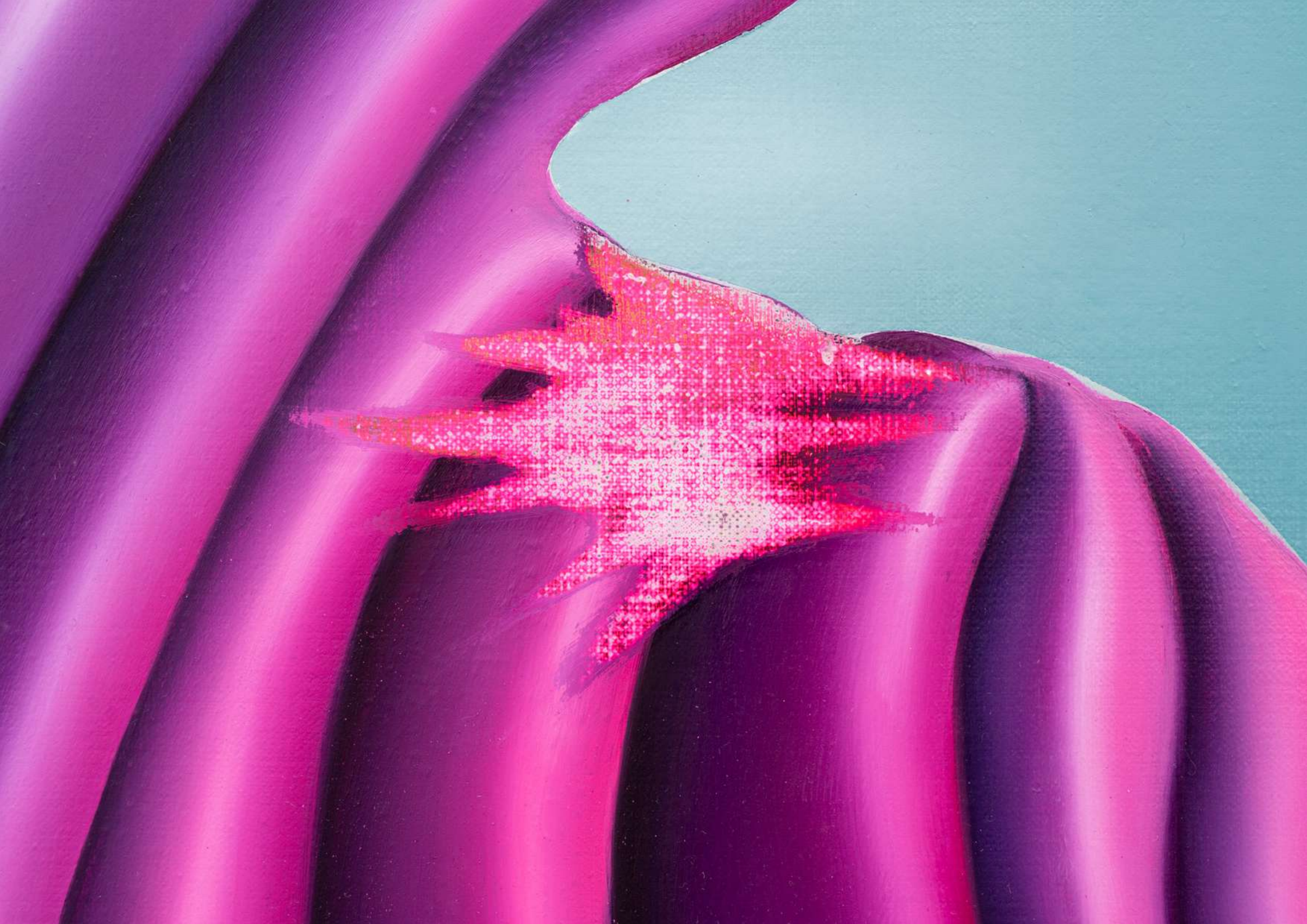
VBM, 2024
oil paint on linen
70 x 100,5 x 3,5 cm
27.6 x 39.6 x 1.4 in





VGM, 2024
oil paint on linen
70 x 50 x 2 cm
27.6 x 19.7 x 0.8 in





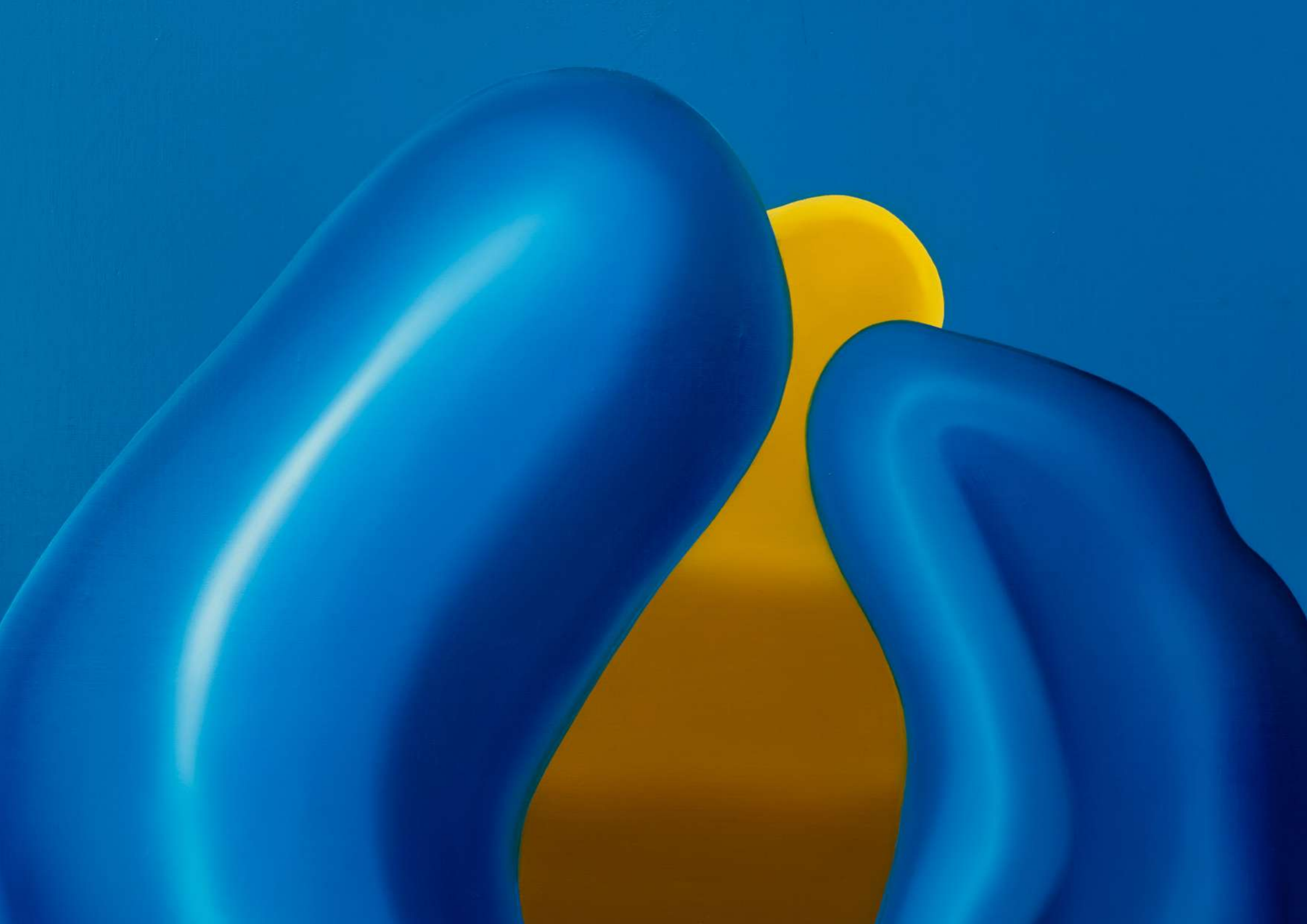
VPR, 2020/2024
oil paint on linen
52 x 47 x 3,5 cm
20.5 x 18.5 x 1.4 in





VBR, 2024
oil paint on linen
100 x 80 x 3 cm
39.4 x 31.5 x 1.2 in





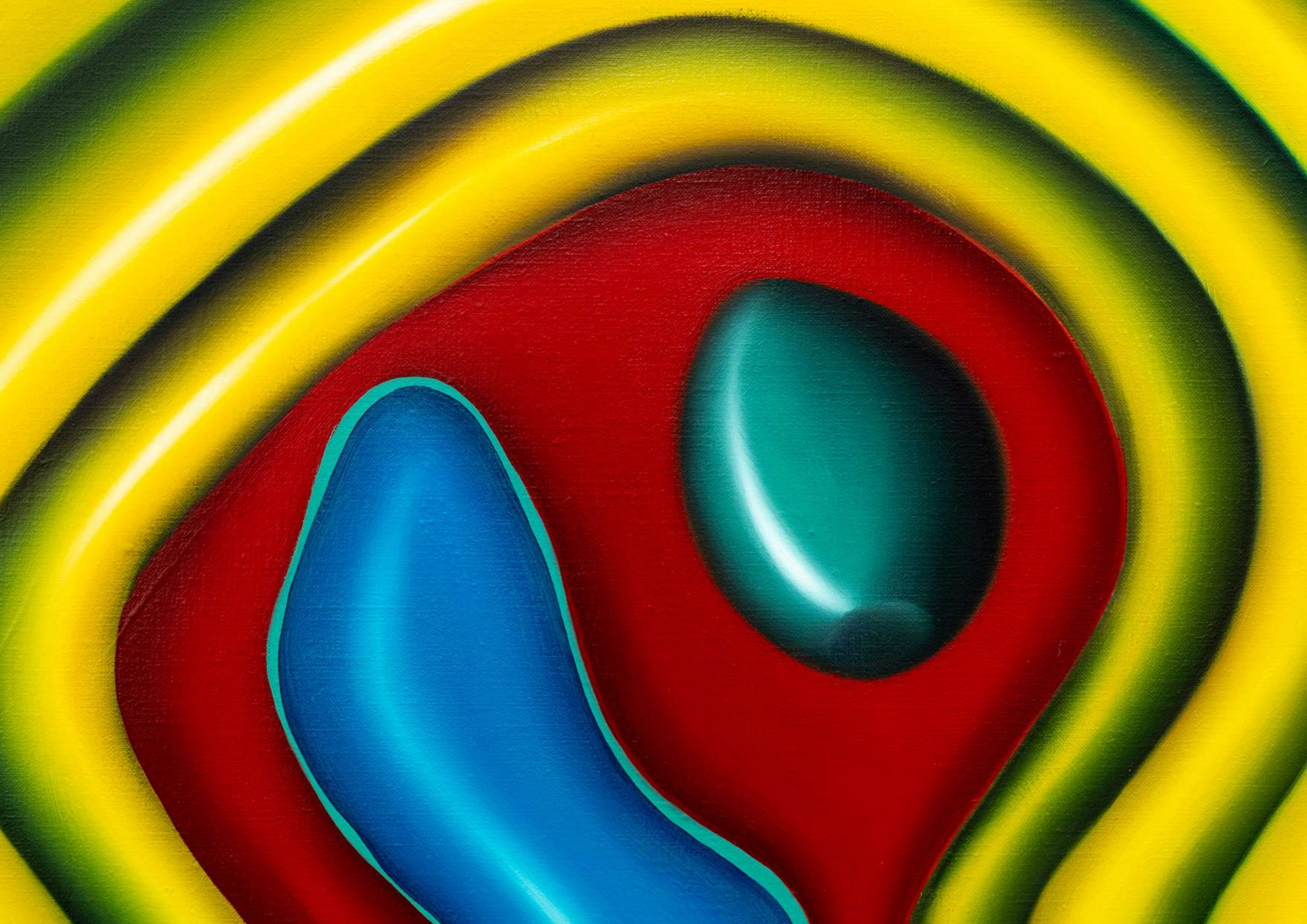
VIL, 2017
metal engraving
106,5 x 78 cm
41.9 x 30.7 in





VYP, 2024
oil paint on linen
70 x 50 x 2 cm
27.6 x 19.7 x 0.8 in





rodolpho parigi

b. 1977, São Paulo, Brazil, where he lives and works

Rodolpho Parigi is part of a new generation of Brazilian artists who emerged in the early 2000s. The artist's work lies in a liminal space between abstraction and figuration, entwining a series of references that range from the tradition of Art History, with particular emphasis on Rubens' baroque corporeality, to graphic design, advertising, scientific illustrations, pop culture, anatomical planes, and music. Together with dance, music is notably responsible for orchestrating the gestural dynamism that characterizes Parigi's figures, which emanates from formal and structural vigor, rather than from the nature of the brush stroke on the surface of the canvas.

Rodolpho Parigi operates with singular transfiguration anchored in a sense of excess, whereby he consolidates fragments of extremely diverse images and forms, through the use of saturated and luminous color palettes that construct a futurist retro. The minutely controlled process of execution and compositional organization amount to an ornamental strategy that resists traditional plays on perspective and forbids the gaze from resting, leading it to incessantly roam the canvas. In Parigi's paintings, the high tech present on the works' thematic meets oil painting's centenary virtuosity; while the organic merges with the artificial, creating an overall provocative sense of strangeness.

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selected solo exhibitions

- *Latexguernica*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Nara Roesler, São Paulo, Brazil (2015)
- *El bestiário*, Sketch, Bogota, Colombia (2014)
- *Febre*, Pivô, São Paulo, São Paulo, Brazil (2013)
- *Casa Modernista*, São Paulo, Brazil (2013)
- *AtraQue*, Nara Roesler, São Paulo, Brazil (2011)

selected group exhibitions

- *Da humanidade: 100 artistas do acervo*, Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil (2020)
- *Da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lituania (2017)
- *LOL Levels of Life 1-2*, Artspace, Auckland, New Zealand (2014)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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